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Jokes—THE OKEH LAUGHING DANCE RECORD, No. 4731

[1929 Okeh Record Catalog]

WHAT'S SO FUNNY?

THE LAST LAUGH ON THE FIRST LAUGHING RECORD

Tim Brooks

(See page 3)

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Note the improved decal on top, available from Charlie Stewart, 900 Grandview Avenue, Reno, Nev. 89503, \$1.50 ea

DEAR APM:

Question: In doing repairs from time to time, I find that I need a variety of extension springs. Can you recommend a good source?**L.N., Akron, O**

Answer: For individual springs, you are best off with your local hobby shop or hardware store. But if you can use a larger assortment or at least 10 of any particular type, you can write to: Associated Spring - Barnes Group, Bristol, Ct. 06010. In Canada, write to Associated Spring, 274 Sherman Ave. N., Hamilton, Ont., Canada L8L 7Y3. Ask for their latest catalog, which has an unbelievable variety of every kind of spring, with detailed illustrations and exact measurements.

Question: When was the last 78 rpm record made?
H.P., N.Y.

Answer: 78 rpm records were phased out by most companies in the middle and late 1950's. It would be difficult to know exactly which record at the time was the very last. But in 1974, United Artists decided to release separately two selections from its LP album *Golden Age of the Hollywood Musical*, but on a 78 rpm disc! "We're in the Money" and "Lullaby of Broadway" were pressed on a 10" disc at 78 speed. We haven't seen one, but are told it was composed of the original shellac. There is a reference to this record in the November 1974 issue of *Popular Electronics*. □

A letter from Norman Schweikert of Highland Park, Illinois has finally worked its way up through a stack of paper in the APM archives. He asks "who plays the cornet on the old Okeh "Laughing Record" and what song was the cornetist trying to complete. Also, when was this novelty recording made?"

We turned over this question to our inestimable Tim Brooks who wrote the following:

APM's panel of experts, who had to be bound and gagged to get them to sit through this record, nevertheless came up with some interesting information on its origin. First of all, both sides of the record are originally *European* recordings. The "Laughing Record" side has a small "BK" in the wax, which clearly identifies it as a German Beka master, while the reverse, "The Gypsy Baron," appears to be from an Odeon master (later pressings show a similar "OD" in the wax). Who would know what language laughter came in?

The performer on the "Gypsy Baron" side is most probably Felix Silbers, a well known German Cornet player, and it may be Silbers who does the inept solo on the "Laughing Record" as well. I have no idea who the people are who break into uproarious laughter at the first "fluff" however. The cornetist on the "Laughing Record" is *trying* to play *Aus der Jugendzeit*, an obscure composition by Robert Radecke (1829-1893).

More about the origins of this disc might be provided by someone who is familiar with European recordings and matrix series. Was there first a *Beka* Laughing Record? Later pressings of the Okeh show the Beka number, BK-30590, in the wax *and* on the label.

In any event the Okeh Laughing Record had quite a history in the U.S. Released in December 1922 on Okeh 4678, this offbeat novelty was an immediate hit and gave rise to many imitations. Okeh soon brought out "The Okeh Laughing Record, Number Two (The Singing Lesson)" on Okeh 4764, in which an "arty" tenor stumbled over the "Toreador Song" and set off great laughter. They also had "Jokes -- The Okeh Laughing Dance Record" (No. 4731) a kind of foxtrot with guffaws. There were many imitations by other companies, as well. Columbia had "The Spoiled Cornet Solo" in its foreign "E" series (E7796), released in 1923, in which the subject of the hilarity was a botched

version of "The Last Rose of Summer." Al H. Weston and Irene Young produced a "Gennett Laughing Record" (No. 4994), which was almost an exact copy of the Okeh, only a month after the original. They also recorded a "Laughing Record" called "Laugh and the World Laughs With You" on Cameo 279 at about the same time, and there may have been others. Weston and Young were no strangers to this kind of material, by the way, having recorded a "Laughing Duet" called "Come Join In Our Laughter" for Columbia in 1917 (Columbia A2532). However, that was more in the nature of a laughing song, with lyrics and interspersed chuckles, such as those brought out by George W. Johnson, Cal Stewart, and others around the turn of the century. Perhaps the closest progenitor of the Okeh nonsense was Henry Klauser's "Laughing Song" recorded in Norway in 1904 (and released in the U.S. on Victor 52004), in which he simply chuckled, laughed and hooted throughout practically the whole record.

Edison fans, of course, could always savor the Diamond Disc #51063, entitled *Henry's Music Lesson*, released in 1923.

The original Okeh Laughing Record stayed in the catalog for many years (at least until the 1940's) and showed up in some odd pressings. In the late 1920's, after Columbia had bought out Okeh, it turned up in Columbia's green label foreign series as Columbia G-12178-F, retitled "The Troublesome Age of Youth" (this label also called it a "trombone solo"). But perhaps the most bizarre version came in the 1930's, when good old Okeh 4678 was re-pressed with its original number, but a new coupling, to replace the somewhat dated cornet solo of "The Gypsy Baron." What should appear on the reverse as "filler" but Louis Armstrong and His Orchestra doing "Blue Turning Grey Over You"! That, apparently, is the last laugh on the infamous Laughing Record.

My thanks to Bill Bryant, Anton Johannes, and Richard Warren for some of the arcane tidbits related above. □

Editor's Note: To top it off, and to show how the spirit of laughter is catching even today, I have recently seen an amusement device consisting of a small cloth bag with a miniature battery-powered phonograph inside. What played over and over on the small disc? You guessed it -- a stream of wacky, riotous laughter!

Phonograph Arrests In Old New York

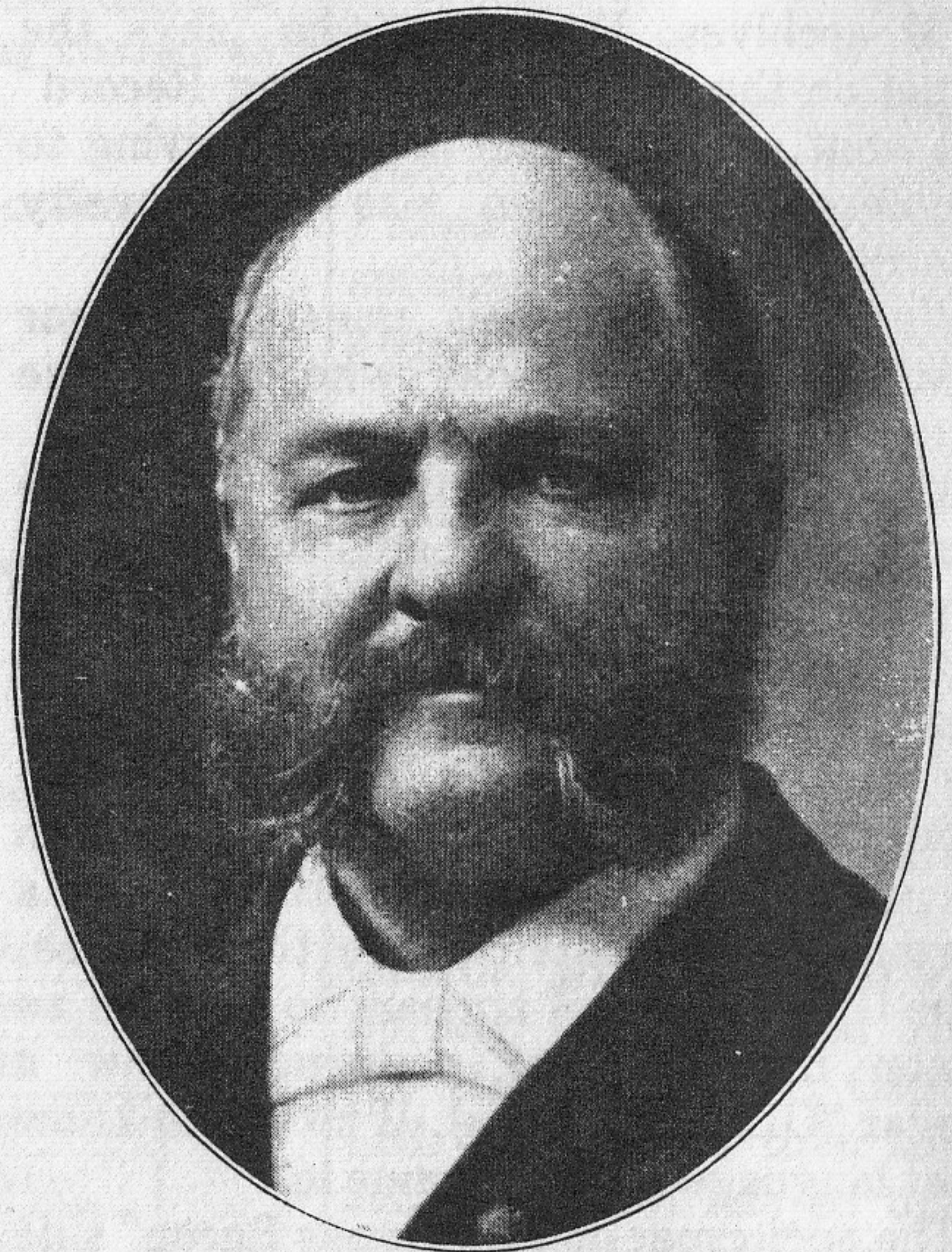
Robert Feinstein

"The phonograph is a 'jim dandy' on bitter and blasphemous dictation... You can talk to the machine and say anything you want to; you can say it mildly or emphatically; you can swear like a trooper or use the most choice language at your command."

These words were originally written in a Connecticut newspaper -- *The Birmingham Sentinel*, and were later quoted in the April-May, 1892 issue of the first phonograph magazine, *The Phonogram*. Since all cylinders before 1902 were made of soft brown wax, anyone with a phonograph and a home-recording attachment could turn out any type of cylinder. Although catalogs of the time tried to accommodate varied "musical" tastes, three incidents in the 1890's, occurring in New York City and reported in *The Brooklyn Daily Eagle*, showed that playing controversial recordings could be dangerous.

A gentleman named Abram K. Kemp owned several establishments in which people paid two cents for the chance to put on listening tubes and hear the sounds of talking machines. In the summer of 1894, one such stand, at 302 Eighth Avenue, in Manhattan, was managed by Kemp's eighteen-year-old son, Charles. The younger Kemp, known to his customers by the nickname of "Trolley," was an enterprising youth and when business became slow he introduced new songs which soon attracted crowds of patrons. However, on August 27th, a Detective Crogan of the West 20th Street Precinct, heard one of these cylinders and arrested the young man for violating Section 317 of the Penal Code, as he "...caused to be uttered a vulgar expression, saying or voice." Abram Kemp went to his son's arraignment at the Jefferson Market Police Court, but was unable to bail him out. "Trolley's" brother told one newspaper reporter that young Kemp may not have been aware of the type of material contained on the recordings.

August Vlemeister, the proprietor of Ryan's Saloon at the corner of Gates Avenue and Broadway in Brooklyn, was another person who learned the perils of risque records. On February 18, 1896, a Reverend Russell and a Mr. T. De Quincy Tully, of the Law and Order Society, visited the tavern. One of the popular attractions



ANTHONY COMSTOCK

SECRETARY

NEW YORK SOCIETY FOR THE SUPPRESSION OF VICE

at Ryan's Saloon was a coin-operated phonograph and when the clergyman placed the required nickel in the slot, he and his companion were shocked by the song it played. Based on their complaint, Vlemeister was arrested and the phonograph was confiscated. At his arraignment on February 20, 1896, Vlemeister pleaded innocent. He admitted that the phonograph belonged to him, but stated that he did not know there were any "immoral" songs in the repertoire and that many of the cylinders contained inspirational hymns. The judge was unimpressed and held Vlemeister in \$500 bail. There were no reports about what ultimately became of the phonograph.

Russell Hunting was one of the most prominent names associated with the early history of recording. His activities included editing *The Phonoscope*, performing the famed "Casey" series for many record companies, starting the Russell Hunting Co. Ltd., which marketed cylinders in Great Britain, and serving as Director General of Recording for Pathe-Freres. A few months after Vlemeister's arrest, Hunting and one Charles M. Carlson suffered a similar fate. At the time, Hunting and Carlson were partners in a phonograph business at 45

THE CASEY SERIES.

HUMOROUS TALKING RECORDS

BY MR. RUSSELL

HUNTING, OF THE BOSTON THEATRE.



He is amusing always, and vulgar never.

Clinton Place, in Manhattan. On June 24, 1896, Anthony Comstock, then Secretary of the New York Society for the Suppression of Vice, went to that address and inquired if he could purchase a particular "obscene" record. Comstock was a well-known personality of the time who had been the chief force behind the passage of the so-called "Comstock Laws," which greatly increased censorship in the United States. His biographers have held very diverse opinions about him, for he has been both hailed as a gallant protector of public morality and condemned as a dangerous threat to freedom of expression. In any case, Hunting apparently did not recognize the visitor and sold him the desired cylinder for \$1.50. While Comstock was still there, Hunting cut another recording of the same type, which the eager crusader also bought. Hunting told Comstock that he had recently dispatched fifty similar recordings to Coney Island where they were sold to the saloons and resorts. The next day, Comstock visited the Jefferson Market Police Court and obtained a warrant for the arrest of Hunting and Carlson. The arresting officers also impounded a phonograph, fifty-three cylinders and some manuscripts containing song lyrics, all of which were produced in court during the arraignment proceedings.

After pleading "not guilty," Hunting and Carlson were each held in \$1000 bail. The delighted Anthony Comstock told a newspaper reporter that for the past two years cities and towns in and near New York State had been inundated with phonograph recordings containing "questionable" material. The voice in these cylinders was always the same, but efforts to trace their origin had been unsuccessful. However, a few days earlier, Mr. George E. Gram, an associate of Comstock's who had accompanied him to the Clinton Place address, found a clue that suggested Hunting had made the records.

It is of interest to note the possibility of incarceration probably did not intimidate Hunting. In the late 1890's, Columbia Records introduced the "Tough Series" in the 11,000 block, that definitely contained some profanity. One of the cylinders, entitled *The Patent Medicine Fakir*, has turned up in the APM Archives, and the voice has been identified as Hunting's.

The final disposition of each of the above cases remains uncertain. *The Brooklyn Daily Eagle* did not follow up the original stories and no additional articles could be found in other newspapers. But obscenity trials still make the news today. Undoubtedly, the inevitable clashes between people like Crogan, Russell, Tully, Gram, and Comstock on the one side, and Kemp, Vlemeister, Carlson, and Hunting on the other, will always be with us. □

APM would be glad to know if any other of the Tough Series cylinders turn up. Approximately six titles are known, but only the contents of one verified.

THINGS WE HEAR

We recently heard from reader Ken Hanson of Clearwater, Florida that much of his well-known phonograph collection is now housed in the WCSC Broadcast Museum in Charleston, South Carolina. The Museum had originally concentrated on early Radio and TV, but the theme of Communications now encompasses the Talking Machine. At present, the Museum is located behind the WCSC at 80 Alexander St., and is open to the public from 9:30 am to 1:30 pm Monday through Friday. Ken says it's well worth the visit! Their telephone number is 803-722-7611.

The China Connection (Part II)

Song in a Teacup

T. C. Fabrizio

Robert Johns gets off the train at the station in East Liverpool, Ohio. His striped coat is creased and wrinkled from the long ride down from Chicago. He raises his Straw Boater to let a few drops of sweat escape along his brow as he surveys the crowd, looking for the men who are supposed to meet him. At his side is a fat leather satchel, its black finish worn umber at the edges. Inside are the trappings of a professional salesman. There are catalogs and brochures printed on cheap paper, a few pages of typewritten testimonials, a tattered appointment book, business cards, the remains of a dozen or so railroad tickets and a fountain pen which has recently discharged its ink. However, it is the inclusion of two other properties among his belongings which betrays this traveller's importance to the history of recorded sound. Sandwiched between the other contents of his bag he carries a few china plates of a cheap variety and a small quantity of disc talking machine records. This is the scene as it transpires, upon a summer's day in the early years of this century, in my imagination. The details, of course, are fantasy, but Robert Johns and his involvement with the ceramic industry and the talking machine trade are quite real.

A review of the first part of this article (APM, Vol. V, No. 2) will introduce the reader to the curious particulars of the history of the Standard Talking Machine Company of Chicago. It will be remembered that although this firm had long been assumed to be dedicated solely to the sale of disc talking machines, it was created as, and for many years remained, an outlet for chinaware. To explain this intriguing duality of purpose, it will be necessary for us in this installment to visit East Liverpool, Ohio.

East Liverpool, located in the central eastern portion of the state, has long been an important manufacturing region in the ceramic industry. The first activity began there around 1840, and soon scores of kilns sprang up. In the 1850-1900 period, according to Jack Lanam of the East Liverpool Historical Society, some 100 to



The Open-Works Standard and Chinaware. 200 ovens were turning out iron stone china, decorated ware, "Waco" china, souvenir and calendar plates, and toilet items. Needless to say, this abundance of pottery required a legion of men to guide it through various outlets, wholesale and retail, into the hands of the public. Because of the thick competition concentrated in this one area, a great amount of energy was invested in disposing of the goods, often in novel ways. The *D. E. McNicol Company*, according to former associate curator of the Ohio Historical Society Jay Gaynor, specialized in souvenir and calendar plates which could be given away by retail stores as customer's bonuses. In this respect, pottery joined a host of other merchandise distributed as premiums, including talking machines. In his privately published book, *The Second Oldest Profession: A Century of American Dinnerware Manufacture*, Floyd McKee, who spent 45 years working in the ceramic industry, devoted an entire section to "selling schemes." This chapter contains descriptions which attest to the great popularity of china as a premium. In the 1930's, People's Drug, a chain of stores, gave away 150,000 thirty-two piece sets of dinnerware through coupon promotions which cost the customer only \$2.98 per set.

The actual cost to People's Drug, at the factory, had been \$2.72! Hence, it may be seen how valued was pottery as a promotional device. Yet to the men who stirred up business with china, the talking machine must have seemed a special blessing. Indeed, this clockwork entertainer was quite unlike other premiums. The very cheapest of machines could be given away as an enticement, but the thirst of the customer for new records could stimulate entirely new and lucrative business. Perhaps this feature helps to explain why the men who began with one of the most common premiums, chinaware, drifted into one of the most unusual of them, talking machines.

Robert Johns may not have been the first man from the ceramic industry to understand the importance of the talking machine as a gimmick, but of his involvement with both types of merchandise we are sure. McKee describes him as a "schemer" of the 1890's, hailing from Chicago. According to McKee, "...he trained many of the men, (and) later started the Great Northern Manufacturing Company, which made a killing in several lines." One of these "lines," as we now know, was phonographs. Checking the official document in the records of the Cook County Courthouse in Chicago, signed and dated April 24, 1907, by which the East Liverpool China Company was renamed the Great Northern Manufacturing Company, we find the name of Thomas E. Johns listed as president. This is a name which has not previously appeared in company records. This seems to support McKee's assertion. Indeed, it is likely that Robert or Thomas E. (a relative, if not another name for the same person) had some connection with the East Liverpool China Company of Chicago and came to the fore because of his ability to perceive the importance of the talking machine. Business in phonographs and records, begun under the "pseudonym" of the Standard Talking Machine Company by East Liverpool greatly increased under Great Northern. It must be remembered, however, that Standard was only a part of the operation. The choice of the name taken in the 1907 reorganization indicates a much broader focus than talking machines. It seems certain that chinaware, as well as other premium merchandise, was still very

much present. It is in the final renaming of the company, in 1913, when it *legally* became known as the Standard Talking Machine Company, that it seems most likely that the pottery was eliminated. Here, too, company references to Thomas E. Johns evaporate. The changes of 1913 may have brought an end to the "china connection."

So, we leave Robert Johns standing at the station, waiting to meet the men from Knowles, Taylor and Knowles, Sebring, C. C. Thompson or the East Liverpool Potteries Company. We leave him as he is about to fashion a new chapter in the history of the ceramics industry. He has left us, in turn, with a fascinating installment in the history of recorded sound. □

Editor's Note: An earlier connection comes to mind, although not really as a premium. Jesse Lippincott, the financier behind the organization of the North American Phonograph Company in 1888, raised much of the needed money by selling out most of his interest in the Rochester (Pa.) Tumbler Works. (The "Tumbler" refers to glassware, not locks or safes). So if you are looking to broaden your collecting interests, you can now add glassware to china! □

MIRROR, MIRROR IN THE HORN (Or... The First Discotheque?)

Two recent finds by APM readers show that there are still many surprises in uncovering "new" phonographs. Both show that the idea of combining light reflections and music is almost as old as recorded sound.

The first machine was mentioned to us in a recent call from Bowen Broock of Birmingham, Michigan. He asked whether we could identify an unusual internal horn disc machine with panels of mirrored glass arranged throughout the interior of the horn. The little mirrors must have produced quite an effect, especially with dancers moving in time to the music in front of the phonograph. However, we have little information to add to Bowen's, namely that it was called a *Crystola*. This company was in business around 1922, and was located at Second and John Streets in Cincinnati,

Ohio. The general manager was Arthur Choate, and as far as we know, the company made only this type of phonograph. Until someone finds the rare mother-of-pearl Edison horn, this will have to rank as pretty unusual.

The second machine brought to our attention had even more of the elements of the modern discotheque. An interesting letter from Joe Benne of Calumet City, Illinois relates "On the very last day of an eight-day tour through Munich, Innsbruck and Salzburg, I found an old phonograph somewhere in the foothills of the Alps near Salzburg. I say 'somewhere' since my son and I were absolutely lost while driving along looking for a landmark that would key us into the city map. As luck would have it, I spotted a little sign with the word 'Antiquitaten' hanging in front of a small old house. The invitation was clear, and from behind two old wrought iron gates, secured with padlocks the size of a grapefruit, I soon emerged the proud owner of an old phonograph. My son, who is spending a year at the University of Hamburg did all the negotiating in his best German, with some adjusting for the Austrian dialect.

This unusual disc phonograph with outside horn is a coin-operated model. The coin-slot is located about 6 inches to the right of the needle cup; the horn is copper, and believe it or not, the inside surface is completely lined with mirror segments! In addition, in the very center of the horn, there is a hollow copper ball mounted on a shaft, and studded with cut-glass jewels, amber and green. At the opposite end of the shaft, there is a pulley within the horn. Two holes in the neck of the horn will permit a belt to circle the pulley. The other end of the pulley is attached, via loops, to the turntable. The copper ball rotates at a rate determined by the turntable, and to top it off, there is a small lamp which shines from within the ball! I have not yet had it working as the machine is still in Europe."

Up until now, the only connection I could make between glass and the phonograph horn was the blue and crystal horns made in Europe around the turn of the century and imported by George Prescott of New York City. These were designed for cylinder machines exclusively, so it is interesting to see the uses expanded to mirrors *and* disc machines. As far as is now known, these two models are the only ones where you could listen to music and see yourself at the same time! □

BOOK REVIEW

A Bibliography of Discographies, 1925-1975
Michael H. Gray and Gerald D. Gibson, 164 p

Martin L. Sokol

The collection of sound recordings as a hobby goes back to the very origins of the industry, but except for a small handful of dedicated and visionary discophiles, systematic and organized collecting had to wait for about 40 years. Clearly, it is absurd to say that as of some specific date, collecting habits changed; yet, there are certain landmarks that we can point to that mark definite shifts in the collector's pattern of operations. For example, R. Bauer's *Historical Records* (1937) made a great many people aware for the first time of some of the treasures that actually exist. Before then, unless one had access to a tremendous variety of manufacturers' catalogs - many of which were even rarer than the records themselves - it was scarcely possible to know of many items, let alone to find them. Consider artists like Guerrina Fabbri and Giuseppe Kaschmann, both extremely important, and both with published records which were unfortunately withdrawn from circulation almost immediately upon issue. In the pre-Bauer days, only the most sophisticated of collectors were aware of these discs.

Bauer led to other works in the same genre - P.G. Hurst's *The Golden Age Recorded* (1947), Julian Morton Moses' *Collectors' Guide to American Recordings* (1949), Ben Lebow's *American Record Index* (1950) which never got past the second volume - the letter "D" in an alphabetic listing - and others. All of these were performer-oriented, but at the same time, The Gramophone Shop issued the first of its three volumes (1936, 1942, 1948) which were organized by composer; and so, suddenly, the collector had many sources of information available to him.

All of the works so far mentioned were books, and it was a relatively easy matter to keep up with the existing literature. But with the advent of discographies in periodical publications, such as *The Gramophone* or *Hobbies*, the task became very much more difficult. In 1946, Ronald Phillips and James F. Dennis started the magazine *Record Collector* which rapidly became the most important of discographic

publications, and this was followed by *Record News*, *Musica e Dischi*, the *Journal of the British Institute of Recorded Sound*, and many others - far too many, in fact, to enumerate here.

Suddenly, within the span of a few short years, the market was flooded with discographic information which was being augmented constantly, a dazzling array of material to assist every collector, from the novice to the most advanced. It was as if some dam had burst and we were inundated. All of this was immeasurably helpful, but it was virtually impossible to keep track of the research being done and published.

Hence, the need for a bibliography of discographies. This presently under review is the first of a projected five volumes, subdivided by category of recordings covered. These groupings are as follows:

Volume 1: Classical Music, 1925-1975

Volume 2: Jazz

Volume 3: Popular Music

Volume 4: Ethnic and Folk Music

Volume 5: General Discographies, Label Lists, Speech, Animal Sounds

The compilers, Gray and Gibson, have done an amazingly thorough job. This is the sort of book that is extremely difficult to compile because one does not really know where to start - or more importantly, where to end. One can begin with the 50 or 75 most important music magazines in the world and simply comb through them, but there are many other sources. Biographies of performers and composers come to mind immediately as another source, and these too have been included. More impressive was the fact that the compilers made use of program notes once included with record albums. For example, take the case of Gertrud Bindernagel, a glorious soprano who would surely have attained international prominence had she not been killed, at a young age, by her jealous husband. The only Bindernagel discography I know of appeared on the jacket of a Preiser record album, number LV 89. It is very much to the credit of Messrs. Gray and Gibson that this was not overlooked. As far as choice of sources, I have only the keenest respect for the work accomplished. Unfortunately, there are some regrettable omissions. For example, the Luisa Tetrazzini discography that appeared in Volume 4, Number 8 of *Record Collector* is missing. Because of the

overwhelming importance of this particular magazine, every issue should have been closely scrutinized, and the absence of an artist of Tetrazzini's stature is both surprising and disappointing. However, this is a minor point when compared to the overall usefulness of the book.

Discographies can range in scholarly value from simple listings of published recordings to detailed studies containing recording dates, matrix and "take" numbers, issue dates, private and unpublished records, etc. Depending upon one's purpose, the inclusion or exclusion of such information can render a discography useless, extremely valuable, or anything in between. This variance in quality has also been taken into account in the present volume, thereby greatly enhancing its utility. Here too, there is an occasional error or omission - my own Lucrezia Bori discography that appeared in *Hobbies* contained "take" information, although it was not so indicated. Again, this is only a minor flaw in a superb realization.

Perhaps if collectors send notations of omissions or inaccuracies to the compilers, in care of the publisher, or through APM, these will be included in a second printing.

The one item that I seriously missed was a compilation of the periodicals mentioned, with their addresses. I was previously familiar with about $\frac{2}{3}$ of the magazines, but among those that were new to me, are some I would like to purchase. All would benefit from this valuable information.

During the time that I have had **Bibliography of Discographies** in my possession, it has become one of my most frequently used reference books; it is indispensable for any serious student of recorded sound. The organization of the book is straightforward. For each artist or composer, there is a main listing followed by all of the applicable discographies, each identified by compiler, book or periodical title, date, pages, and a series of codes describing those items contained. In addition, there is an alphabetical index by author, so that it is an easy matter to locate any information. Both Gray and Gibson are librarians and archivists, and their skill in dealing with this sort of material is manifest throughout the book.

The publisher of this and subsequent volumes is the well-known R. R. Bowker Co., 1180 Avenue of the Americas, New York, N.Y. 10036, and the postpaid price is \$19.95. □

Have You Renewed Your APM?

RESEARCH IN PROGRESS

I wish to accurately gauge the distribution and rarity of all brands of talking machines now existing. Please send Make, Model, and Serial Number of all complete machines, with your state, city, or county; full address not required. If you know where machine was originally found, that will be helpful. If results are suitable, the info will be shared with all *APM* readers. Thank you. Ray Gardner, 2715 Creek Road, Rt. 16, Mt. Holly, N.J. 08060. Send SASE for reply. Here's your chance to document your machines. R.P. Gardner

NOTICE

The National Academy of Popular Music advises *APM* that it welcomes visitors with an interest in music and phonograph history. On display is a Sonora, a Victor, and hand-wound Portables. The main concern of the Academy is Sheet Music, and is officially entitled *The Songwriters Hall of Fame*, One Times Square, New York, N.Y. 10036. (212) 221-1252. Why not write, call, or visit?

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30 phonographs, \$9000. Edison, Victor, others. Choose from 45. George T. Walker, 1724 S. Gold, Centralia, Wash. 98531. Or 206-736-4193. (V-10)

PHONOGRAPHS FOR SALE

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Edison Home Phonographs, Victrola record players for sale. E. Hane, 131 E. 93rd St. New York, N.Y. 10028. Or 212-348-5274. (V-10)

35 Antique Phonographs For Sale from the Thomas A. Edison Collection. Buying Victors, Columbias, Edisonia, etc. Write for list, at Sedler's Antique Village, Ralph Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or 1-617-375-5947. (VI-6)

2-minute styluses for Edison reproducers (not mounted in bars). Made by Edison around 1908. These are *not* reproduction, but original, unused stock. Only \$5. ea. or 5 for \$20. ppd. *We buy, sell and repair old phonographs.* Bob Jenkins, *Uneeda Antique*, 7 Midland Avenue, Montclair, N.J. 07042. (VI-1)

Suitcase style portable gramophone, needs some work. Has reproducer. \$30. plus UPS. Bob Feinstein, 602 Avenue T, Brooklyn, N.Y. 11223.

PHONOGRAPHS FOR SALE

"Talking Book" record-player ca. 1930's. Swiss powered Paillard with magnetic pick-up. Could be hooked to radio. \$35.00 ppd. General Electric induction-disc motor and turntable with 10" platter, works fine, but speed control needs repair. Late 1920's (?), \$8.00. Ediphone earpiece unit, rebuilt. \$3.00 ppd. or free with above. George Blacker, 48 Foote St., Cheshire, Conn. 06410.

Early phonographs, music boxes, 78's, spares, typewriters, optical toys. Bought, sold, exchanged. Whole collections bought. Open Mon - Fri. 2:30 - 7 pm., Sat. 11 - 5:30. *The Talking Machine*, 30 Watford Way, Hendon, Central London NW4, England. Tel. code 01-202-3473. Eve's 906-2401. (VI-9)

Phonograph Dolls: Mae Stars \$275 and \$325 or the pair for \$500. Effanbee Luvums, \$325 Each working and in generally good cond., with cylinders. Info wanted on Regina Princess Phonograph. Martin Roenigk, 26 Barton Hill, E. Hampton, Ct. 06424. Or 203-267-8682.

Learn more about antique phonographs and radios: Join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the *Reproducer*, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, V.R.P.S., P.O. Box 5345, Irving, Tex. 75062. (TF)

Thomas A. Edison Amberola SM and 49 cylinders, all like new cond. Interested in selling, please make offer. Mrs. Esther Jeffers, 2510 Midland Dr., Columbia, S.C. 29204.

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Miniature rectangular phonograph called *Mikkyphone*, complete except for crank. Call 212-941-6835.

PHONOGRAPHS WANTED

Want Capehart phono, Victrolas and Electrolas: 9-25, 10-50, 10-51, 9-55, 10-35, 10-69, 9-54, 9-56, RAE-79, also D22, U109, and other large radio-phonograph combinations; changer and radio for 9-55; cases for Columbia C and Columbia 20th Century; early Edison and Columbia business phonos. Joe Weber, 604 Centre St., Ashland, Pa. 17921. Or 717-875-4787 after 11 pm. (VI-8)

Cylinder phonographs with flip-down doors. Will buy or trade. Also want round, metal disc gramophones. Call collect 212 941-6835. Thanks.

Edisonic Diamond Disc — either Schubert or Beethoven model; all Victor Orthophonic or Columbia Vivatone machines, tonearms & reproducers Victor Tungstone or Pfannstiel permanent needles. Mahogany cygnet horn. Bowen Broock, 300 S. Woodward Ave., Birmingham, Mich. 48011. Or 1-313-681-7133 after 6 pm. (VI-2)

Any model Edison Gem in mint & original cond. Ed Bernat, 112 Breakspear Rd., Syracuse, N.Y. 13219. Or 315-468-6082. (VI-2)

Wanted: Edison Cylinder Phonographs, especially *Opera*, *Idelia*, *Balmoral*, and *Red Gem*. Also interested in cylinder records and cygnet horns. Stuart Miller, 16 E. 8th St., Clifton, N.J. 07011.

Amberola IA. Mechanism only, but in good order and reproducer not essential. Also Edison lateral discs. Joe Pengelly, BBC Plymouth, Plymouth, England PL3 5BD.

PHONOGRAPHS WANTED

Want to purchase the following phonographs, etc.: Orthophonic Victrolas and Radiolas and Automatic Orthophonic Victrolas and Radiolas - plus similar elaborate models from other manufacturers, such as Number 10-50, 10-51, 8-30, RAE-79, 9-55, 8-60, RAE-81, 10-35, 9-54, 9-56, 9-18, 8-12, and others. Also want Player Grand and Upright Players. Also want all types of Welte Rolls, Audiographic Duo-Art Rolls, and Jukeboxes. Frank Adams, P. O. Box 3194, Seattle, Wash. 98114. Or 206-633-3664. (VI-1)

Collector wants original Edison Tinfoil Phonograph, coinops, Zonophones, and other rare & unusual phonographs. Best prices paid. Hoffman, 2570 Falcon, East Meadow, N.Y. 11554. Or 516-785-3949. (VI-1)

Victor VI with mahogany horn. Must be extra fine to mint condition. Prefer unrestored, but will consider restored machine if 100% authentic. Will answer all letters. Thank you. L. M. Gallup, 1204 N. 4th St., Mankato, Minn. 56001. (V-10)

Want any outside horn phonograph, especially Homes and Standards, one or many. Also music boxes, disc or cylinder. Have 18½" Mira Console for sale. Bob Lloyd, 4618 Adams, Hollywood, Fla. Or 305-962-1153 eve's. (V-10)

HELP: I NEED PARTS!

I need the black celluloid resonator and the reproducer for the Mikiphone Pocket Phonograph. Also need the tone arm and reproducer for the Orpheus, by P. J. McCoy, made in Newark, N.J. Contact Ed Herman, 20 Benford Dr., Princeton Junction, N.J. 08550 or 609-799-2202. (V-10)

HELP: I NEED PARTS!

Need horn assembly for two Puck cylinder phonographs. May be either conical horn or spun aluminum, but with original pivot mount. Bob Feinstein, 602 Avenue T, Brooklyn, N.Y. 11223.

Tone arm for floor model Aeolian Vocalion Graduola, Style G, Type 70678. David Watson, 60 Westminster Ave N., Apt. #1, Montreal West, Quebec, Canada H4X 1Z2.

(VI-1)

Unusual cylinder record boxes and Edison *Phonogram* magazines. All replies answered. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (V-10)

Need Columbia AT bracket that drives reproducer. Columbia AH motor. Two tonearms & reproducers for Columbia AJ. Victor III turntable, buy or trade. I have to trade the following: Columbia backmount, Edison K reproducer, Victor M reproducer, Edison Diamond Disc reproducers, Brunswick Ultona tone-arms & reproducers. N. Solgas, 810 K Street, Sacramento, Calif. 95814. Or 916-442-3646. (V-10)

Last time offered: handle-gear units (one piece) for U.S. Everlasting Cylinder Phonograph. Call 212-941-6835.

Need complete case and shaver for Suitcase Standard. Case, motor, reproducer arm, 2-4 min. attachment for Mod. B Triumph. Machine or parts for Edison Spring Motor or early Concert machine. Original horn cranes. Michael Corbin, RD 1, Box 117, Lewes, Del. 19958. Or 1-302-645-8450.

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HELP: I NEED PARTS!

Will pay cash or trade ? for lower part of Edison Cygnet No. 10 horn. John A. Juday, Box 62, Soap Lake, Wash. 98851. Or 509-426-1627. (V-10)

Need recording wire for Wire Recorder; also Edison Long-play records. John Boyd, 6682 Acacia Ave., Burnaby, B.C. Canada V5E 3J7. (VI-1)

Need reproducer carrier-arm Diamond B top mount type, for Edison Standard Model D. Also, top casting for Columbia AT. O. I. Hicks, 3442 Wheatley St., Jackson, Miss. 39212. (V-10)

RECORDS FOR SALE

Thousands of 78's, cylinders, Edison Diamond Discs, 45's, played and graded. One-sided oldies, etc. Send SASE and your list to Carl A. Tessen, 1620 Columbia Ave., Oshkosh Wis. 54901. (VI-2)

50 Diamond Disc Edison records, \$75. plus \$5 postage. New, in original jackets. Monthly bulletins: 1 Polydor, 2 Victor, 8 Columbia, 1929-35: \$20. Art Faner, 555 Winter St. N.E., Salem, Ore. 97301.

20 original brown wax cylinders - in original carry suitcase with pegs. \$100 for everything, prefer you pick up. I need *Daughter of Rosie O'Grady* by Ada Jones on Blue Amberol. Art Wohl, 101 Clark St., Brooklyn, N.Y. 11201.

To be sold as a lot for best offer: Over 300 classical 78's, mostly vocal, mostly acoustic. Many desirable records in excellent condition. SASE for list. D. H. Wallis, 547 Marengo, Forest Park, Ill. 60130. (V-10)

RECORD AUCTION: Classical 78 rpm and 45 rpm. Deadline Aug. 20, 1979. Send SASE for free list to RECORDS, 92 Hullcrest Rd., Shelburne, Vt. 05482. (VI-1)

RECORDS FOR SALE

16" electrical transcriptions, 1930-1960's, \$1.25 ea. My choice, no lists. Martin Green P. O. Box 856, Bridgeport, Ct. 06601.

78's, G & T, Pathes, Fonotipias, Odeon, HMV, etc. E. Spicer, 3283 Lonefeather Crescent, Mississauga, Ont., Canada L4Y 3G6.

RECORDS WANTED

Pay top dollar for blank brown wax cylinders; Whiteman *Sweet Sue, Borneo*, and *That's My Weakness Now* (Columbia); Victor Scrolls; Gene Goldkette #20200-20900; Whiteman 21,200 - 21,600; Diamond Disc dance records #51,600 and up, Blue Amberols over #4900. Bowen Brook 300 S. Woodward Ave., Birmingham, Mich. 48011. Or 1-313-681-7133 after 6 pm. (VI-2)

Edison Blue Amberol No. 5060, *The Old Grey Mare*. Gordon Bryan, 3735 Britting Ave., Boulder, Colo. 80303.

We still need some Indestructible Cylinder Records to round out APM Collection. If you would like our want list, drop us a line and we'll send it to you. Thanks. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.

Cylinder records wanted of Gilmore's Band, for research. Rick Wilkins, 2708 Jubilee Trail, Arlington, Tex. 76014.

In need of the large 5" diameter Graphophone wax cylinders. I also need regular wax cylinders. Joe D. Steed III, Box 155, Candor, N.C. 27229.

Want approx. 2000 common Blue Amberol cylinders to complete a museum collection. Boxes not required. Send stamp for free want list. Ron Kramer, 131 North Shore Dr., Syracuse, Ind. 46567. (V-10)

RECORDS WANTED

Want 78 rpm singles, albums, soundtracks of Debbie Reynolds. Ralph Reithner, 3517 Alden Way #8, San Jose, Cal. 95117. (VI-9)

Want Blue Amberol #5159 *Spanish Shawl* by the Georgia Melodians; also B.A. #5195 *She's a Corn Fed Indiana Girl* by Earl Oliver's Jazz Babies; offering cash or operatic or will swap Dance Band "Edisons" for the above. Free list available. Earl Mathewson, 170 Roehampton Ave., Apt. 201, Toronto, Ont., Canada M4P 1R2. (VI-1)

Want cylinder banjo records, all types. Also pre-1930's disc banjo records, will buy or trade other types. Wayne Petersen, 5821 Dale Ave. S., Minneapolis, Minn. 55436.

Want early records of opera and classical song on disc or cylinder, especially G & T, Fonotipia, Odeon. The older, the better. Will buy or trade. R. E. Hammond, Gibsons, B.C., Canada V0N 1V0. (V-10)

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April	<i>Human voice in cold storage</i>
May	<i>Trainload of phonographs</i>
June	<i>A visit to a recording studio</i>
July	<i>New Edison phonograph introduced</i>
Aug.	<i>List of all phonographs made</i>
Sept.	<i>New horn equipment announced</i>
Oct.	<i>Some records rare in 1907</i>
Nov.	<i>Problems with the sound of letter 's'</i>
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Jan.	Vol. VI starts with Jan. 1908

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Historical Records on Cylinders and Discs, new 327-page hard-cover book cataloging all "famous" records up to 1950's, including Babe Ruth, Pres. McKinley, Roosevelt, etc. Written by Brian Rust, \$35.50 while they last (extremely limited printing). Order from Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

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Info wanted, especially old catalogs to buy or borrow, on the Regina Talking Machine Co. Thanks. Martin Roenigk, 26 Barton Hill, E. Hampton, Ct. 06424. Or 203-267-8682.

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APM has a nice Victor VI with mahogany horn available for trade. Please write or call 212-941-6835.

ITEMS FOR TRADE

Victor Jr. horn, very nice, Victor I horn and elbow, Victor II back bracket and tone arm and reproducer. I need horn and elbow for Victor II, and long throat Exhibition reproducer. Tom Sarro, P. O. Box 193, Brooklyn, N.Y. 11209. Or 212-745-4066. (V-10)

Have Victor IV mahogany horn, trade for Victor VI horn; floating Victor V works for non-floating type; Home D mechanism for Triumph A mechanism; red Fireside horn for AH horn; BKT case for Triumph lid; Gem B body for early AT casting; front-mount Zonophone repro bracket for repro AH bracket. Also want Kalamazoo Duplex or basket case machine; Busy Bee (disc) sound box, elbow, crank; Spring Motor Phonograph clip-type carriage. Leon Brassard, 2272 Aladin, Auteuil, Quebec, Canada H7K 1M2. (V-10)

Edison 10-inch Long Plays, 10002-10004; 12-inch Long Plays, 30002. Edison 78 needle cuts; Busy Bee cylinders in orig. boxes and lids; Pfannsteihl semi-permanent 78 needles; T. Roosevelt Blue Amberol *Social and Industrial Justice*; Model A Standard Talking Machine, rear-mount phonograph; Model X Standard Talking Machine, front-mount. Model 30 Amberola; Model 50 Amberola; Victor Exhibition reproducers. Leo Hirtz, Box 6, Bernard, Iowa 52032. Or 319-879-3107. (V-10)

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New remolded rubber collar for Victor Exhibition Reproducer. Send old collar or brass ring and \$6 to Leo Kimmett, 612 S. 4th, Canon City, Co. 81212.

"Edison" script decals, as used on cylinder and disc phono cabinets. Excellent replicas, with the correct triangular dot over the "i." Only \$1.50 ea, or 5 for \$6.50 plus SASE. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (VI-1)

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Need 9¼" discs in good condition for our Mira Music Box. Describe and price. *Abracadabra*, Box 334, Balboa Island, Calif. 92662. (V-10)

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Want Xylophone and marimba materials, such as pictures literature, recordings and manufacturers' catalogs, etc. for collection. Write Edwin L. Gerhardt, 4926 Leeds Avenue, Baltimore, Md. 21227.

Looking for record sales charts or info from early 1900's. Joe Persek, 42-20 Ditmars Blvd., Astoria, N.Y. 11105.

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